

# **NEW MUSIC CONCERTS**

15th Anniversary

1985-86 Season



## **HEAR SOMETHING NEW!**

# LIFE ON THE EDGE

CAPAC, the Composers, Authors and Publishers Association of Canada, congratulates New Music Concerts on its 15th anniversary.

Life on the cutting edge of music is never easy. New Music Concerts has survived with distinction, presenting challenging, exciting, unusual and stimulating music to a growing audience.

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# **NEW MUSIC CONCERTS**

**15th Anniversary**

**1985-86 Season**

## **NE PLUS ULTRA**

15th Birthday Celebration Concert

*Music by:*

ARNE MELLNÄS

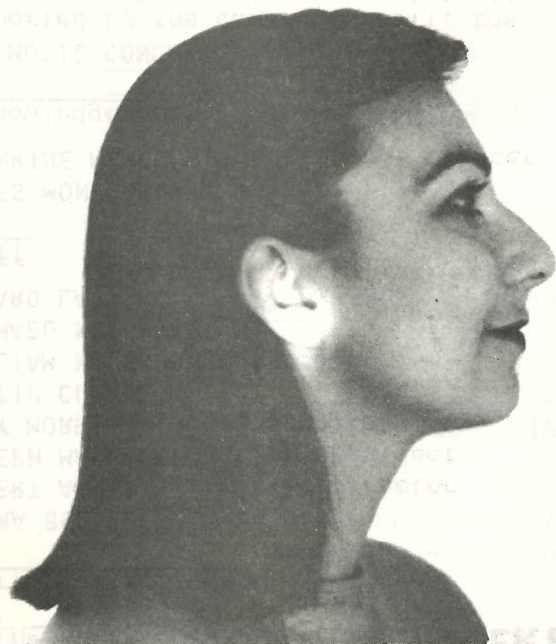
R. MURRAY SCHAFER

PIERRE BOULEZ

TIM BRADY

TORU TAKEMITSU

EDWARD JOHNSON BUILDING  
**SUNDAY, JANUARY 26, 1986**



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# **HEAR SOMETHING NEW!**



# NEW MUSIC CONCERTS

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## Acknowledgements

NEW MUSIC CONCERTS is generously supported by the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, and the Toronto Arts Council.

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ROCKING MIROIR DAYBREAK (1983)\*\* **TORU TAKEMITSU** Victor Martin, violin  
Fujiko Imajishi, violin

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PIANO SONATA No. 1 (1946) **PIERRE BOULEZ** Marc Widner, piano

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ROUNDS (1985)\*# **R. MURRAY SCHAFER** **TRIO "ARS NOVA"**  
Robert Aitken, flute  
Victor Martin, violin  
Steven Dann, viola

INTERMISSION

RENDEZ-VOUS 2 (1985)\*\* **ARNE MELLNÄS** Robert Aitken, flute  
Russell Hartenberger,  
percussion

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CHAMBER CONCERTO (1985)\*' **TIM BRADY**

Marc Widner, solo piano / Robert Aitken, flute / Stanley McCartney, clarinet  
Peter Lutek, bassoon / Victor Martin, violin / Fujiko Imajishi, violin  
David Hetherington, 'cello / Roberto Occhipinti, bass  
Russell Hartenberger, percussion / Robin Engelman, percussion / Tim Brady, conductor

\*World Premiere

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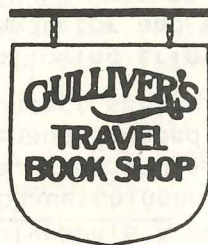
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## TORU TAKEMITSU

TORU TAKEMITSU was born in Tokyo in 1930. In 1948 he became a private pupil of Yasuji Kiyose with whom he studied for a few years: otherwise he is self-taught, which may partly explain the originality of his approach and style. From the first, TAKEMITSU experimented with unusual combinations, unconventional performing techniques, graphic notation, aleatory music and the incorporation of visual elements. Between 1948 and 1965 he shared interest and concerts with fellow groups to foster the traditional music of Japan. In 1964 TAKEMITSU was invited by the East-West Centre in Hawaii to give a series of lectures with John Cage with whom he later collaborated on performances. In 1967 he was commissioned to write a piece for the 125th Anniversary of the New York Philharmonic which was performed at the Lincoln Centre.

Since that time he has been involved in a myriad of musical and artistic activities some of which have been devoted entirely to his music. He is also the recipient of many international awards. TAKEMITSU's soundtrack for the Kurosawa film Ran was voted Best Movie Score by the L.A. Film Critics Association.



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## ROCKING MIROIR DAYBREAK

ROCKING MIROIR DAYBREAK was composed for, and commissioned by, Ani and Ida Kavafian on the occasion of their first duo recital at Carnegie Hall in New York City in November of 1983. It was written after the linked poems Rocking Miroir Daybreak by Makato Ooka and Thomas Fitzsimmons.

ROCKING MIROIR DAYBREAK is written in four parts and the title of each section is from the same anthology.

part 1. AUTUMN (Fitzsimmons)

part 2. PASSING BIRD (Ooka)

part 3. IN THE SHADOW (Ooka)

part 4. ROCKING MIRROR (Fitzsimmons)

## PIERRE BOULEZ

PIERRE BOULEZ needs little introduction. Now two months shy of his 61st birthday, he has been a major force in contemporary music for almost forty years. He first came to prominence as a composer in 1951 when Polyphonie X was premiered at the Donaueschingen Musiktage. In 1953 he, Jean-Louis Barrault and Madeleine Renaud founded the Domaine Musical concert series.

Following triple careers as composer, conductor and administrator, PIERRE BOULEZ went on to become one of the most influential composers and omnipresent conductors of the mid-twentieth century. Le Marteau sans Maître and Pli selon pli are examples of works which were, and are, universally studied and emulated. His conducting career reached an apex of sorts when, in 1971, he was appointed Music Director of both the New York Philharmonic and the BBC Orchestra in London.



## PIERRE BOULEZ (cont'd)

In 1977, years of planning and promotion bore fruit when the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) opened in the Centre Georges Pompidou in Paris. PIERRE BOULEZ was, and is, its General Director.

In March of this year, PIERRE BOULEZ returns to New York for a Boulez mini-festival featuring a premiere of a major new work and seminars on his music.

## PIANO SONATA No. 1

PIERRE BOULEZ has been described as the leader of the post-Webern serialist movement. His PIANO SONATA No. 1 (1946) furnishes us with some of the clearest examples of his extremely linear thinking, with enormous melodic development fashioned out of constantly recurring intervallic groups. The music is frequently densely polyphonic and almost never chordal in texture. The second of the two

movements show this aspect most clearly with its long development in what is essentially double invertible counterpoint. Such passages are doubly difficult for the performer as extremely wide leaps of register within each voice are a mark of BOULEZ's style.

-Marc Widner

## R. MURRAY SCHAFER

R. MURRAY SCHAFER is known not only as a composer, but as environmentalist, educator, literary scholar, visual artist, and man of the theatre. His writings, particularly on music education and the world soundscape, have been translated into five languages, and threaten even to overshadow the music. Known as an iconoclast, SCHAFER is often controversial, and his musical scrimmaging has assaulted basic assumptions about music making in our time.

Born in Sarnia, Ontario, in 1933 and raised in Toronto, SCHAFER began his

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# HEAR SOMETHING NEW!

## R. MURRAY SCHAFER (cont'd)

career in typically unorthodox fashion: he was ejected from the University of Toronto Faculty of Music during his first year. Largely self-taught in consequence, he continued along paths opened to him musically by John Weinzweig and Greta Kraus, and intellectually by Marshall McLuhan.

During the late 1950's, SCHAFER travelled in Europe and met the poet Ezra Pound, in Italy. Settling in London, SCHAFER compiled his first book and again took up composing. Quickly assimilating the techniques of the avant-garde, SCHAFER's compositions became recognizably his own. Brebeuf celebrated his homecoming to Canada in 1961. A major production of Loving, a "fluid audio-visual poem", on CBC television thrust the composer into national prominence.

After 1965, SCHAFER taught for ten years in the experimental Communications Centre at Simon Fraser University. Here he dev-

eloped two areas for which he is internationally recognized: music education and "soundscape" research. SCHAFER managed to compose prolifically during his teaching years. In these works, he began developing graphic notations, and several of his pages have been exhibited by art galleries.

Throughout his career, SCHAFER has accumulated an impressive number of awards and commissions including: the French Prix Honegger, the Fromm Foundation Award, a Guggenheim Fellowship, the Canadian Music Council's annual medal and its first "Composer of the Year" award, and the Jules Leger Prize for New Chamber Music. In 1980, he received an honorary LL.D. from Carleton University in Ottawa.

## ROUNDS

Just at the time when I began to think seriously about writing this piece I received a phone call from Michael



Century, director of the Inter-Arts Program at Banff with the message that he would like to consider producing The Greatest Show on Earth at the Banff Arts Festival in the summer of 1986 (now postponed to 1987 or indefinitely). While this delighted me it also filled me with panic since this enormously complex work, consisting of nearly 100 small acts and routines to be performed in a carnival setting, was only slightly more than half complete. To complete it I would have to give it my undivided attention right up to production day. Meanwhile there was the present commission. I decided to do what I have frequently done in the past: incorporate this as one of the events in the larger work.

The title ROUNDS suggests to me not only the musical procedure by which one voice is made to imitate another, but also the circling around that this form metaphorically suggests. There is also the "round" of life and death and this aspect of the subject came to absorb me as I worked.

The three characters, man (the violin), life (the flute) and death (the viola) appropriate one another's tunes quite freely but not without significance in this little triologue.

As I worked a German friend showed me an interesting line in Jean Paul's Vorschule der Aesthetik concerning sound in space, both the literal space of the environment and the virtual space of the concert hall in which sound is made to appear near or far by means of dynamics. "We hear a far sound better than a soft one, a near one better than a loud one. The eye is the ear-trumpet of acoustic fantasy." The behaviour of sound in spaces other than concert halls has concerned me for a long time; and so here is a further complication to the simple word "rounds" for the players also move sounds around from the foreground of the performance area to the most distant reaches of the acoustic horizon backstage.

-R. Murray Schafer

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# HEAR SOMETHING NEW!

## ARNE MELLNÄS

ARNE MELLNÄS was born in Stockholm on August 30, 1933. He studied musical theory and composition at Musikhögskolan, Stockholm with Erland von Kock, Lars-Erik Larsson, Karl-Birger Blomdahl and Bo Wallner. MELLNÄS studied with Boris Blacher at Hochschule für Musik Berlin, as well as with Max Deutsch, G.M. Koenig (electronic music) and György Ligeti. He became teacher in composition, arrangement and instrumentation at Musikhögskolan in Stockholm. MELLNÄS became a member of the Board of The Swedish Composers' Society since 1979.

## RENDEZ-VOUS 2

RENDEZ-VOUS 2 for flute and percussion is the second piece in a series of duo works for different instrumental combinations. (Rendez-vous 1 was written for clarinet and bass clarinet). The series will continue in an indefinite number of works.

The percussion part contains only instruments of wood and metal. There are four instruments with definite pitch: marimba, vibraphone, gongs and crotales. The shape of the marimba and the vibraphone gave me the idea of the stage arrangement: the instruments should be placed in a square, with marimba and vibraphone forming a corner to make it possible to play on both of them at the same time. On the "north" side of the square are high instruments, such as crotales and cow bells; in the "south" low instruments, for instance marimba and slit drums; in the "east" gongs and temple blocks; in the "west" vibraphone and cymbals. The player works inside this square, moving clockwise three rounds during the piece. The flutist is placed outside the square, and moves at the same time one turn in the opposite direction.

A square has four sides, and there is a big store of ideas connected to the number 4; four seasons, four temperaments, four points of the compass. I recalled what I



once read about the American Indians' symbolic ideas on the four cardinal points, with each point associated with a part of the body, a natural phenomenon, and a mood. South is related to the foot, the ground, intense wind, fire and passion. East stands for the heart, and the source of the most powerful, the all-conquering point. West symbolizes the lungs, a mild wind from holy land, the last breath, and the going out in the unknown.

When the piece starts, the flutists stand in the south, turned to the audience; the percussionist begins in the north. Their backs are turned to each other, they have no contact. Violently the percussion plays "the power of the north", and with the same intensity the flute displays "the fire and passion of the south". The tempo is very fast, dynamics as loud as possible. The following sections of the piece bring the percussion player closer and closer to the flutist; in the third section they

are both standing in the south: the first "meeting" takes place. The meetings are not only visual: each time they meet, a sudden accord takes place, for example, rhythmic and/or melodic unison parts. Thus, the meetings play an important role in creating the overall form; it becomes a sort of "rondo form" - even if the music in the meetings is not identical. Roughly, the piece also goes step by step from alienation to close contact, from loud and fast to soft and slow. Finally the players meet in the west, on the place pointing out at the unknown world where only the absolute silence and quietness remain.

(Excerpts from an article in the magazine "Nutida Musik" by Hans Lunell)

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# HEAR SOMETHING NEW!

## TIMOTHY BRADY

TIMOTHY BRADY was born in Montreal in 1956 and moved to Toronto in 1980. He holds degrees in music from Concordia University (MTL) and the New England Conservatory of Music (Boston), as well as having studied privately with Mick Goodrich (guitar) and James McKay (conducting). BRADY is a four time winner of the CAPAC Young Composers' Competition and his orchestral and chamber music has been performed and recorded by such artists as the Orchestre Symphonique de Trois Rivieres, the Montreal Chamber Orchestra, Arraymusic and pianist MARC WIDNER. (TIMOTHY BRADY - Music for Solo Piano - MARC WIDNER pianist - Apparition Records A-0984-4).

In addition to his work as a composer, he is founder and Artistic Director of Contemporary Music Projects, an organization dedicated to presenting innovative new music and jazz programming. BRADY is also a noted jazz guitarist/composer with

two albums to his credit, Chalk Paper and dR.E.aM.s, and he has appeared as either a soloist or with his ensemble at the Ottawa Jazz Festival, the Toronto International Festival and the Edmonton Jazz City Festival.

## CHAMBER CONCERTO

The CHAMBER CONCERTO is a work in two connected movements for 10 instruments and piano solo. Though not quite a piano concerto, the piano part is of primary importance, with an extended cadenza in each movement. The piano part was written specifically with MARC WIDNER in mind — he has performed all my solo piano works and I know exactly what he wants to play — and what he doesn't want to play!

The flute and the 'cello have solos of secondary importance, with the ensemble creating a background for the soloist as well as commenting on their musical material. The overall form is clearly marked



### CHAMBER CONCERTO (cont'd)

by a percussion duo between the two movements, with the first movement being characterized as fast and dense while the second movement is slower and less frenetic.

### MARC WIDNER

MARC WIDNER is a Toronto pianist who enjoys a long association with NEW MUSIC CONCERTS. He holds a Masters Degree in Performance from the University of Toronto. He has presented solo recitals in Cleveland and Chicago, for the Shaw Festival, and for Harbourfront, under the auspices of the Canadian Broadcasting Corporation. He has appeared as guest soloist with the Orford Quartet, York Winds, Jeunesses Musicales, Nexus and the Mozart Chamber Orchestra, among others. He is represented on disc by Music for Solo Piano which features works by TIMOTHY BRADY.

### ROBERT AITKEN

ROBERT AITKEN flutist and composer, is one of Canada's principal musicians. He has performed in the most important venues in the world, receiving numerous awards, such as the Canada Music Citation, the Canadian Music Council Award and the Harold Moon Award. Born in Kentville, Nova Scotia in 1939, AITKEN began his flute studies at nine years old. His principle professors were Nicholas Fiore and Marcel Moyse. At nineteen years old he was appointed flute soloist with the Vancouver Symphony. He studied composition at the University of British Columbia with Barbara Pentland. In 1959 he returned to Toronto to perform with the CBC Symphony and to graduate in composition from the University of Toronto. He was appointed principle flute of the Toronto Symphony by Seiji Ozawa. He was also named professor of flute at the University of Toronto. Since 1970 AITKEN has dedicated himself to his career as a soloist touring Europe, North America and Japan giving recitals and performing

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## ROBERT AITKEN (cont'd)

Chamber Music together with other outstanding musicians, such as Heinz Holliger, Leo Brouwer, Jean-Pierre Rampal, Janos Starker, Ruggiero Ricci, etc. AITKEN is also an internationally recognized composer. Outstanding amongst his works are: Folia for wind quintette; Kebyar, for flute, clarinet, trombone and percussion; Spiral, commissioned by the National Arts Centre Orchestra. ROBERT AITKEN is Artistic Director of NEW MUSIC CONCERTS.

\*\*\*\*\*SPECIAL NOTICE\*\*\*\*\*

NEW MUSIC CONCERTS announces an ICEBREAKER

The location of MAGIC THUNDER has been changed. This fabulous percussion concert will be the opening event at Harbourfront's new ICE HOUSE. Bring the tickets you have already purchased (which say Premiere Dance Theatre) with you to the ICE HOUSE on April 13, they will be honoured. There are tickets still available. The building is located between the Queen's Quay Terminal and the York Quay Centre.

## VICTOR MARTIN

Victor Martin was born in Elne. He studied at the Madrid Conservatory where he obtained the Primer Premio de Violin y Premio Extraordinario "Sarasate". In 1956 he entered the Ginebra Conservatory of Music, from which he graduated in 1960, obtaining, among others, the Premio Extraordinario de Virtuosity and Premio "A. Lullin". In 1962 he entered the Colonia Superior School of Music, where he obtained the Premios Extraordinarios de Violin y Musica de Camara. He has won the Premios Internacionales de Ginebra, Orense, "Fundacion Ysayse" and "Gyenes" of Madrid.

Among his professors were A. Arias, M. Schwalbe, L. Fenyves and M. Rostal. He has performed in recitals and with orchestra, in Europe, Africa, America, Canada, Japan and Korea. He has recorded albums for Ensayo, Columbia, CBS Musical Heritage, "Master of the Bow". Decca, CBS and Etnos. He has always



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## VICTOR MARTIN (cont'd)

combined his artistic career with teaching and chamber music. MARTIN has been first violin for "Quintetto Boccherini" in Rome, professor at the University of Toronto, director of the Chamber Players of Toronto and founder of the New Music Society. At the present time he is conductor of the National Orchestra of Spain, conductor/director of the Spanish Chamber Orchestra and professor of violin with the Madrid Superior Conservatory of Music.

## STEVEN DANN

STEVEN DANN was born in Burnaby, British Columbia and began his musical studies with Harold Gomez in Vancouver. From 1969 to 1973 he played violin in the National Youth Orchestra, going on to play the viola the following year. In 1973 he continued his studies at the University of Toronto with Lorand Fenyves, studying in turn at the Banff School of Fine Arts with William Primrose and the members of the "Cuarteto Hungaro de Cuerda", and en-

tered courses at the International Chamber Music Seminar in Cornwall, England, with Sandor Vegh, Louis Kentner, Bruno Giuranna and others. After his graduation at the University of Toronto, STEVEN DANN was named first viola with the National Arts Centre Orchestra of Ottawa, where he remained for two years. He then went to the same position with the Tonhalle Orchestra in Zurich. In 1981 he was with the Concertgebouw Orchestra in Amsterdam. DANN has played chamber music and given

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STEVEN DANN (cont'd)  
recitals in Europe and Canada and taught  
at the Banff School of Fine Arts and at  
the Chamber Music Institute in Kitchener.  
More recently he has collaborated with  
the Amsterdam Piano Trio in a series of  
three programs for Dutch radio and has  
performed as soloist in the Sinfonia  
Concertante by Mozart with the  
Concertgebouw Orchestra, under the direc-  
tion of Vladimir Ashkenazy. Last July he  
performed in the Ottawa Festival with  
Maureen Forrester and the Orford Quartet.  
Last October he performed as soloist  
with the CBC Winnipeg Orchestra and  
participated in the Brahms festival in  
Calgary.



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| <b>JACQUES HÉTU</b> (Canada)        | <b>MIRAGES</b>                          |
| <b>BRIAN CHERNEY</b> (Canada)       | <b>INTO THE DISTANT STILLNESS... •■</b> |

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**MONDAY, April 28, 1986 8:00 p.m.**

Premiere Dance Theatre, Harbourfront

Guest Artists

**MARIE-DANIELLE PARENT**, *soprano* **YOLANDE PARENT**, *soprano*

**WITOLD LUTOSLAWSKI** (Poland) **LIVRE POUR ORCHESTRE**

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- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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